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ABSTRACT

This paper outlines a methodology for teaching writing which is based on the following assumptions: that the controlling idea is the most important feature of the reflective essay; that the idea sentence embodying the controlling idea has a semantic and rhetorical anatomy that is present in oral patterns; and that teachers can instruct students in the concept of controlling ideas by linking the students' everyday speech to the needs of written discourse. The author argues that recognition of the relationship between selected speech patterns and the controlling idea of written discourse will facilitate student growth in writing competence. It is concluded from the results of the author's project using the conceptual approach that because it links oral and written patterns, the approach appears to provide an accessible bridge to the written word; the analogic assertion appears to be a generative structure; the analogic assertion appears to stimulate clarity and to force coherence links that student writing often lacks; and structural competence in writing appears to accelerate the entire writing process. (TS)

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Teaching Composition: A Conceptual Approach

Leonora Woodman

My paper today is an account of a five-week pilot project in the teaching of composition that I recently completed in an inner city high school in Manhattan. Two classes of seniors participated in the project. I taught one class and my graduate assistant taught the other.

My students were classified as average or better, but once you examine some of the writing samples I have distributed, you will recognize that the term average must be understood as relative to the student body in this particular school rather than as relative to a national norm. I did not obtain reading scores for my students -- the school was reluctant to provide this information to me -- but I suspect that many of them were several grades below the eighth grade reading level required for high school graduation in the city of New York.

My students' experience with writing had been limited. In conversations with students and teachers I found that writing conceived as ideas initiated, arranged and controlled by the writer was a relatively rare activity. What was considered writing was a widely used program of controlled composition entitled Write Me A Ream. It consisted of a series of paragraphs which the student was asked to copy, altering number or person or tense or voice as he went along. Writing generated entirely by the student was seldom practiced.

I faced one serious problem with my research site and this was the appalling rate of absenteeism that made it impossible to collect and process data in any responsible way. In the course of the five weeks, students in both classes wrote six essays including a pre- and post-test.

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Leonora Woodman

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CS 202 717

However, only a third of the students in each class actually wrote all six. Consequently, I abandoned the effort to tabulate my data statistically. My comments a bit later on the results of the project will be prompted by intelligent intuition rather than by hard figures, but I think they will be confirmed by the writing samples you have in your hands.

Let me now turn to the purpose and limits of my project. I was concerned first of all with the reflective essay or the essay that does not rely on temporal sequence as a pattern of organization. Second, my purpose was to teach the larger rhetorical features of the reflective essays, such as focus, unity, arrangement, organization and amplification. Growth or lack of it in usage, sentence structure and mechanics was not a consideration.

To meet my objectives I developed a methodology that I have labelled a conceptual approach to writing. Its underlying assumptions are (1) that the controlling idea is the most important feature of the reflective essay; (2) that the idea sentence embodying the controlling idea has a semantic and rhetorical anatomy that is present in oral patterns; (3) that we can teach the concept of a controlling idea by linking the students' everyday speech to the needs of written discourse. These assumptions underlie my single hypothesis, namely, that recognition of the relationship between selected speech patterns and the controlling idea of written discourse will facilitate student growth in writing competence.

My conceptual approach grew out of my conviction that the reflective essay poses special problems for the young writer. As we all know, the

reflective essay is structured by concept rather than by time. This is not to say that concept does not inform the narrative; it certainly does, as every historian will testify. However, in the reflective essay, concept is the structural key; it determines the essay's shape and design; it controls the selection, arrangement and order of its ideas.

This need to begin with a concept when he tackles the reflective essay forces the young writer to think in largely unaccustomed ways. Before he ever puts pen to paper, he must discriminate, classify and generalize his experience, only to reverse this order in the deliberative process of defending his generalization. He must, in short, perpetually alternate between synthesis and analysis, and for most students, this is a confounding and complex task, or at least it appears to be.

Many teachers of writing in the secondary schools have met this problem by emphasizing a set of formalistic and mechanical procedures: topics are assigned, then narrowed or limited, then outlined, and finally divided into an introduction, body and coclusion. That these procedures stimulate the physical act of writing cannot be gainsaid, but that they result in the cognitive act of composing is problematical. Nevertheless, they persist, aided by equally misguided writing assignments. As you all know, a favored genre often assigned to students is the expository essay that informs. Such assignments, and I quote from John Warriner's English Grammar and Composition, a language text widely used in the secondary schools, ask students to write about a city in which they live, their school's extracurricular activities, a summer resort, a new type of car and so forth.[1] Now apart from inviting

[1]John E. Warriner and Francis Griffith, English Grammar and Composition, Complete Course (New York: Harcourt Brace & World, Inc., 1965), p. 371.

insipidity, such an assignment is methodologically misguided, for it obscures the fact that most good writing, especially in the humanistic disciplines, is informed by an idea, and the crucial element of an idea lies not in its announced subject but in its evaluative predication. It is what the writer says about his subject that is the rhetorical key, for it is only then that he announces his view, his case, his thesis. Consequently, my methodology required that the student always adopt an interpretive posture towards his subject. He must not merely describe it; he must assess it; he must, in short, develop interpretive predication before he begins to write.

This brings me to the underlying assumptions outlined earlier. Before a student can generate an idea to structure his essay, he must first know what an idea is, and I suggest that he may identify an idea easily and quickly if he is taught the semantic and rhetorical anatomy of an idea sentence as it appears in his own speech. Now of course I must explain the anatomy of an idea sentence. To do so, I shall introduce a phrase of my own coinage and then try to define it explicitly.

I have learned that when a student is asked to develop an interpretive statement before he begins to write, he frequently comes up with a linguistic structure that I have labelled an analogic assertion. The label is my own, but I trace its genesis to James Moffett's Teaching the Universe of Discourse, where he speaks of the three logics informing written discourse: chronology, analogy, and tautology. I have used the second of these as the basis for my formulation.

First let me define analogic. Like Moffett, I am using this word to designate a cognitive process culminating in an analogic term or set

of terms rather than as a linguistic structure where two things, seemingly unlike, are said to share a point of congruence. For example, when a child says "My math teacher is a bore," the word bore in his predication represents the culmination of the analogic process. What the child has done is examine the separate acts of his teacher and has concluded that they all share a common element: they produce boredom. Perhaps his teacher spoke in a monotonous voice, perhaps he read from lecture notes without once inviting discussion, perhaps he rambled and was unprepared. Whatever the reasons, the child asserts that bore is the linguistic symbol that expresses the common element shared by these acts. This is what I mean when I use analogic to define a mode of cognition.

Now it is my view that the analogic process I have just described in relation to the child's utterance is equally characteristic of sophisticated written discourse; indeed, Moffett's example, which I don't have time to quote, makes this relationship explicit. [1]A child who comes up with a sentence like "My math teacher is a bore" is abstracting from seemingly disparate phenomena a common attribute that the phenomena is said to share. Although such an analogic statement is primitive, it is nevertheless analogous to what, let us say, Tony Tanner does in his book City of Words when he proposes that contemporary American fiction exhibits a tension between the need for an unpatterned, unconditioned life and an equally insistent fear that formlessness may result in the loss of identity. That Tanner arrives at his thesis only after extensive

[1]James Moffett, Teaching the Universe of Discourse (Boston: Houghton Mifflin Co., 1968), p. 34.

reading and serious reflection, whereas the child utters his spontaneously and naturally, does not alter the fact that the cognitive process is the same. Both have examined the separate aspects of their subject and both have concluded that they share a common element expressed in the quality or qualities assigned. Both, in short, have classified their perceptions.

This kinship is, I think, of considerable importance in the teaching of writing because the structure that emerges when the analogic process is completed is often the same, regardless of level of abstraction. This is especially true when the speaker or writer assigns qualities or characteristics to his subject, requiring that he use words that are abstract or general. Consider for a moment the three sentences that appear on the first sheet of your handout (see Attachment I). The first you already recognize. The second was written by the celebrated Shakespearean critic, A. C. Bradley and heads a paragraph in his essay on Hamlet. The third, also a topic sentence, came from the pen of the historian Dixon Wecter. All of them exhibit the analogic process, but what is of greater consequence is that they all share common structural and rhetorical features. All, for example, are conclusions containing an analogic term or terms summarizing a prior set of observations or impressions. Hence, they are all deductive statements susceptible of elaboration. Moreover, they are all restrictive, limiting the writer to a particular perspective. Clearly, they all share the characteristics of what we commonly call a topic sentence or thesis statement: they are deductive, restrictive and general.

True enough, the child's sentence lacks sophistication; its semantic content is primitive and rudimentary. Nevertheless, its structure and rhetoric parallel the sentences of the mature writers I have cited. It is a genuine idea sentence, a concept, if you will, and I suggest that if the student is taught initially to use sentences like these to structure his essays, he need never be bothered with arcane rhetorical nomenclature, since he already knows how to generate such sentences spontaneously and naturally. They are the staple of his everyday speech. Furthermore, by beginning at this level, we can not only teach a concept relevant to all subsequent levels, but we can teach its structure, and this, I think, can significantly accelerate the entire writing process.

I have just explained the analogic portion of my phrase. I must know explain the assertion part, since this is the teaching key. The predication of the analogic assertion is always, I suggest, problematic and hence arguable. In my view a child's statement like "My math teacher is a bore" is rhetorically analogous to a sentence like "The strike is an ethically legitimate weapon of organized labor." Although these statements are light years apart in level of abstraction, they both propose an interpretation of reality that is not self-evident and is hence debatable. That the first generalizes from sensory data abstracted from a single subject, whereas the second conceptualizes the attributes of an entire class, does not diminish their rhetorical kinship. Both contain interpretive terms that may be challenged and consequently both need to the defended. Both, in short, propose arguable conclusions.

The problematic nature of the analogic assertion is what I stressed in my teaching, calling it very simply an opinion. And this is the

procedure I followed to get my students first to recognize it and then to generate it. On the first day of the project I asked them to write on any one of seven topics that they could treat in either singular or plural form. They could, for example, write on a pet or pets, a TV program or TV programs. I began in this way because I knew that somewhere in each essay I would find an analogic assertion that would act as a springboard to further instruction. I was not disappointed. They were there, buried among the associational debris that characterizes most student essays requiring non-temporal sequence. I pulled them out and reproduced them with the heading "I Don't Believe You" (Attachment II).

The next day I distributed these and challenged each of them, stressing that the analogic term, which I called a summary word, constituted an opinion that had to be defended. The discussion was lively. The third sentence by Greg Kelly occasioned the most heated debate, since most of my students had seen the movie "Let's Do It Again" and agreed with Greg's view that it was "romantic, funny, exciting, and above all, crazy, all rolled into one." When I played the devil's advocate and challenged Greg's opinion, I received a storm of rebuke, but I also received a host of detail documenting Greg's assertion. My students quickly saw my point.

From then on my students worked on oral and written activities that helped them to recognize that they used the analogic assertion every day of their lives and in the most ordinary circumstances. I used pantomime, the sales pitch, visual stimuli, anything I could think of to get my students to generate opinions, and when they did,

I stressed the structure of their assertions, pointing to the subject and its predication, especially to the analogic word or words that constituted the arguable element. The next step was defense, which became most accessible to my students once they recognized that the analogic term summarized a prior set of experiences, impressions or observations. Here I should note my experiential emphasis. I suggested to students that they document their assertions with reasons, examples and incidents drawn from their own life. If their documentation took the form of a narrative, this was fine, so long as the narrative was used to illustrate a concept.

I want now to share with you some of the essays written during the project. Before I begin, I want briefly to note that I never directly evaluated any of the six essays my students wrote. I did read many of them aloud, praising them lavishly but deservedly, but I never wrote either marginal or terminal comments because I wanted to see if the methodology alone would increase student writing competence.

The first set of essays by Barnes includes the pre-test and the second essay. The second essay was written after students had been introduced to the analogic assertion.

In his pre-test essay (Attachment III) Barnes writes about two movies, following a pattern used by many beginning writers: he first locates himself in time and then frequently but haphazardly resorts to the analogic assertion to characterize his movies--one or the other is "cheap," "exciting," "funny" and so forth. However, each assertion remains unexplored and the entire paragraph lacks focus.

Let's see what happened in Barnes' second essay (Attachment IV). At first glance there seems to be little change. Problems in mechanics remain formidable to the point where meaning is seriously obscured. Nevertheless, this essay reflects a significant gain in structural control. Note that Barnes begins his essay conceptually with an analogic assertion that is immediately elaborated. "Baseball is boring," he writes, "because all they do is run around in circles and hit the ball." He continues with a contrast with football, again elaborated. Then comes an even more significant demonstration of control. In the first essay, when Barnes had finished with one movie and wished to return to another, he signalled his transition temporally rather than conceptually with "back to 'Black Christmas.'" Here, however, he develops a true conceptual transition--"Baseball is also a very easy sport"--and this, too, is immediately elaborated. I find this feature especially noteworthy, because the concept of transition was a total mystery to Barnes. Barnes' gain in structural competence is, I think, entirely attributable to his use of an idea to structure his work.

The next two essays are essays three and four written by a Hispanic student. I use them for two reasons: first, they demonstrate that second language acquisition in no way interferes with structural competence in the acquired language; and second, they illustrate that the analogic assertion is a generative structure, encouraging the writer to formulate ideas and to discover detail that he never knew he possessed.

Luis enrolled in the class the day students wrote their third essay. He dutifully wrote too, uninstructed and mystified. You have

his essay on his friend before you (Attachment V). It is brief, composed mainly of a few random and unrelated observations.

The second essay (Attachment VI) was composed a week later after Luis had learned something about generating opinions. Note that he immediately begins with a thesis that he proceeds to document. Note, too, that mid-point in the second paragraph, when Luis decides to chronicle his counsin's intellectual pretense, he develops an awkward transition--"About the intellectual part"--but its awkwardness is of less consequence than its presence, for it indicates that the concept with which Luis began still controls his subsequent thought. The essay lacks a conclusion and it is riddled with mechanical error. Nevertheless, it is focused, organized, detailed and coherent, no mean achievement.

The next three sets of essays consist of the pre-test and the post-test. Let's look at Vahak's first. Vahak is an Armenian boy who has been in this country for only two years. He told me that he had studied some English in school before he arrived in this country.

In his pre-test essay (Attachment VII) Vahak struggles to develop the thesis that the violence of many TV programs breeds violence among the young. Apart from its tenuous logic, this essay shows considerable difficulty with syntax and especially with idiomatic constructions. Let me now read Vahak's final essay to show you what happened in five weeks (Attachment VIII).

This essay is poignant, powerful and passionate. I can state its excellence in standard rhetorical terms: it has focus, unity, fullness of detail and superb organization. But what I find most

astonishing is that it is written in absolutely idiomatic English, and this from a boy who has been in this country for only two years. Frankly, I am somewhat puzzled by this dramatic change, but my guess is that the methodology encouraged idiomatic proficiency because it linked selected speech patterns to writing.

The last two sets of essays illustrate how the methodology leads naturally and spontaneously to a more abstract conceptual level. In the course of the project I did not teach my students how to develop a generalization about a class. I focused instead on subjects in their singular form. In the post-test essay, as in the pre-test essay, students could, however, develop a generalization by treating a suggested topic in its plural form. Eneida did this in both essays, but the difference between them is significant.

In her pre-test essay entitled "Movies," (Attachment IX) Eneida gravitates toward chronological sequence and narrative format. Her title is really misleading; she is actually writing about a single movie and not even about that, since she is primarily concerned with her response and not with specific features of the movie.

In her post-test essay (Attachment X) Eneida again chooses a subject in its plural form, but this time she is in firm control of it, immediately beginning with the two-part thesis that teenagers who marry waste their lives and have money problems. And she doesn't lose sight of it for a moment: paragraph two picks up the idea of problems generally, paragraph three the idea of money problems specifically; and paragraph four the idea of a wasted life.

Now this essay is flawed in many ways and I do not mean to cite it as an example of polished writing. However, it is structurally sound--it is coherent, organized and even interesting at times because the writer has used her personal experience to document her thesis. It is my view that once the writer achieves this level, it is then possible to refine the secondary matters of spelling, punctuation and grammar easily and quickly.

A comparison of Gregory's two essays also reveals a dramatic gain in structure and coherence. In his pre-test essay (Attachment XI) Gregory struggles to express his dissatisfaction with the length of current movies. His objections do give the essay an argumentative edge, but the thesis is blurred and the thought is exceptionally tortured.

Gregory's post-test essay (Attachment XII) shows, I think, a significant gain in clarity, if we see it as relative to his first piece of writing. He begins by stating that cars are very cheap nowadays, but what he really means is that cars today are made very cheaply, and you will see this unambiguous assertion in the middle of the second paragraph.

Now this essay is very primitive; clearly Gregory has severe problems with mechanics and especially with syntax. But note that he does begin with a thesis and then uses a rudimentary comparison and contrast strategy to document it. Moreover, in the final paragraph, he constructs a causal relationship, suggesting that the flimsy construction of automobiles is responsible for the injury sustained in accidents. Thus, despite its considerable flaws, the essay demonstrates significant growth in conceptual and structural control.

I'll now summarize briefly what I think my project reveals about a conceptual approach to writing.

First, because it links oral and written patterns, the conceptual approach appears to provide a most accessible bridge to the written word. But it does so in a selective way. Writing is not just speech written down, as some researchers have suggested. Rather, it is an extension of speech only when speech has been cleansed of the adventitious and contingent, when, in other words, it has been shaped and designed. The analogic assertion, when it appears in speech, provides this design.

Second, the analogic assertion appears to be a generative structure. It stimulates thought; it compels observation; it promotes discovery. My students wrote more after they understood the analogic assertion because they discovered that they knew more.

Third, the analogic assertion appears to stimulate clarity and to force coherence links that student writing so often lacks. Coherence, as we all know, is directly related to the quality of thought. If the thought is obscure and imprecise, lapses in coherence quickly follow. But if the thought is precisely stated; if, moreover, it becomes a structural device, recognized as such by the writer, lapses in coherence seldom appear.

Fourth, structural competence in writing appears to accelerate the entire writing process. Not only did my students make substantial stylistic and organizational gains in a very short time, but many of them moved to a higher conceptual level independently and without instruction.

Finally, I think my results indicate that there is no such thing as a child who cannot write. There are, of course, children who are not skilled in manipulating the linguistic conventions of standard English. But if we consider written discourse as composition, that is, as thought that is shaped, directed and controlled, then there is no child who lacks the conceptual resources to engage in the task. This is what my students taught me, and it was a profoundly important lesson.

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The Analogic Assertion

My math teacher is a bore.

Hamlet had speculative genius without being a philosopher, just as he had imaginative genius without being a poet.

A. C. Bradley, Shakespearean Tragedy

The (American) hero must be a man of good will and also a good neighbor, preferably something of a joiner.

Dixon Wecter, "HOW AMERICANS CHOOSE THEIR HEROES"

I DON'T BELIEVE YOU

I like basetball because it can thrill you in so many different ways.

Henry Wheeler

My hobbies are skin diving, stamp collecting, and movie going. At first I never liked any of them, but then when I really got down to doing them, I found that they were very exciting.

Patricia Lacaille

Last Sunday, I went to see Let's Do It Again. This picture was very romantic, funny, exciting, and above all, crazy, all rolled into one.

Greg Kelly

Basketball is a very interesting game.

Raymond Frazier

Television is educational and you can learn a lot from it.

Eva Kinlau

Rico Brown is a good basketball player.

Richard Brown

On TV it seems as though the TV programs are mostly based on some kind of violence.

Sharon Jones

Pets are very dirty animals to have in projects.

Carol Jennings

Barnes

The Movies

On firday i when to see "Lets do it again" it was a nice movies but it was very funny Jill was playing in it another Movies i when to see was "Black Christmas. its was Cheap movies i think "Lets do it again" was much betting because it was very funny and had more clear and much more exiting part in it but all of it was exiting back to "Black Christmas" Fred is a bad due but in the Movies fread was getting

Barnes 10-24-75

Baseball is very boring

Baseball is a very boring sport
why because all they do is run around in circles
and hit the ball they get no excitment what so ever
and because it so boring it last so long from ending
to ending i could watch football all day because it
is much more exciting the football moves all
ways moving and that the exciting part about it
baseball is also a very ~~easy~~ boring sport to ~~it~~ even you
can play all you have to do is hit the ball and run
and that not hard to do is it. but football is hard
but you have to be very strong if not you will
get lost in the game

E73

ATTACHMENT V

11/3/75
7-10

Luis F. Carcamo

My friend

My friend is someone with whome I like to go anyplace with because he is always happy.

When I dont feel like playing he is playing & some times we start fighting with words then I play to because I think that he doesn't have anything to do

Luis H. Carcamo
Mrs. Woodman
~~Miss. Mejia~~

11/13/75
E73.

My Cousen is a person that I dislike. I dislike him because he wants to appear that he is a rich person or a very intelectual person.

When my cousen + I use to live together he was always saying lies about that he had a big house in our country + saying that he has gone traveling around the world. About the intelectual part he is very good but he was always trying to be better + ~~about~~ what I dislike about that is that~~e~~ she use to live in a small room + he was trying to make an office of that little room. Sometimes he use to bring many bookes which he didnt even read + he was ~~always~~ carrying a book anywhere he goes just to show the people in the street + he change book two or three days a week.

Eng 73 Oct. 20, 1975
Khajekian Vahak 8-4

TV Programs

Today in United States adults, young and our children see, hear and learn about almost any thing by watching TV. By this we are facing another problem that how these programs affect our society. Most of our T.V. programs are not without violence in them, and it has been proved that these programs directly affect our society, especially our childern. You turn on the T.V. you can see people being killed, muged, and human life has lost its value in T.V. programs. And by seeing that an 8 to 12 years old kid has spent more time watching T.V. than he will be spending in college, we can see what consiquenses these violences can have for our society.

Eng 73 — Khajekian Vahak
Mrs. Woodman — Nov 21, 1975

My Neighbahood

My neigborhood is one of the lousiest neighborhood one could live in. I have [redacted] been living there for 2 years, and I am sick and ~~=~~ tired of everything in my neibohood.

Once in a while I go out and walk around my neigiborhood. Honestly, I don't like walking around there, [redacted] but it is my neighborhood after all, and I have to know about it. When you walk down the street, you really get depressed. It always happens to me. The streets are full of garbage which stink like hell, and worse, little children [redacted] ~~are always~~ playing in dirt. You should see how inocent and cute those children are. I really feel sorry for them.

In the corners you can see drunks lying down on the [redacted] ground. Junkies are always there. If you look at them you get sick to the stomach.

Once I was coming back from school, I saw two 20-21 yerar old men. They were on drugs. One was bloody all over I think he

had fallen down. The other one got up to leave but he could not control himself. He fell of the stops and hit the ground. He came down on his face and all you could see was blood. I felt so depressed, I went home and started crying.

But the worst thing in our neighborhood, I think, are the elderly. They have nobody to take care of them [redacted]. They are always setting in the seats of the riverside park. They always get mugged. I think they have the worst life one could ever have.

My friend and I really feel sorry and care about these, but we cannot do a thing about it. I wish the people who have the ability and the power to do some thing would care about us and our neighborhood. But I [redacted] don't think they ever will.

Eneida Hernandez
7-6

Eng 7
10/20/75

Movies

One day I decided to go to the movies. It was undecided. I didn't know which one to see. Finally, I decided to see Jaws. I went with my sister and a friend. As we went inside the movie had just begun. We sat down together and next to these little kids. As the movie went on, it was getting scary. The little kids next to us were jumping and screaming. They were scared. I have to admit, I was scared too. Then, a part came when Jaws ate a girl. We jump off the seats along with the kids and said "Oh my God how can he do that"? It was a great movie, especially went it finished.

(over)

Ernesto Hernandez

ATTACHMENT X

11/21/75

Teen Age Marriages

There should not be teen-age marriages. I think that if someone gets marry young, they are ~~wasting~~ ~~most~~ ~~out~~ wasting ~~of~~ their lives ~~as~~. They also have money problems.

Teen-age marriages bring many problems. My sister was married young. She has problems because she wants to see more of the world. Her husband says that she has to be a woman of the house. She has things to do and twins to take off. She gets mad because she thought that it would be much different if she was married. She was right about that but she thought she would be going out alot. B Her mistake was ~~is~~ getting married young and having kids fast. That is the only reason her husband keeps her away from the streets.

Money problems have to do with young marriages. Some people get married without having a job. My other sister was also married young. ~~She~~ Her husband is unemployed. She come to my mother for many things she need,

ATTACHMENT X
(CONTINUED)

because she has no money. She has a daughter to support. Her husband doesn't have a high school ~~diplot~~ diploma, and that is why he can't find a job. When he does get one, he gets lay-off.

Teen-age marriages to me are a waste of life. Before they get marry, they have everything coming for them. They could go out without anyone saying that they cannot go. They could wear any kind of close, short pants, short blouses and alot of make-up if they want without anybody saying don't wear that, and that's too short, Boy, you look like a ghost with all that make-up on. Well, now they can be told all that. Even before they got, they could have dated more guys of all kind. They could have experience many more things, and they could have become something in their life. Now, they are hung up. They can't do anything about it now. They & & already did their mistake and now they have to learn by them.

Eng

Gregory Leighhart
10/21/25

(Movies)

Some of like, and some of dont like because, sometimes they are to short. So times you go sit in the theatre. And time you get comfortable the picture is over, and sometimes you go to a theater and get comfortable if you go to sleep because the pictures ~~are~~ was too long.

What they should do is pick an appreciate time that a person can sit in a chair. without getting restless by sitting there to long. And stop taking the peoples money by showing them a movie that only last 30 minutes.

I believe that a movie should be about one hour and a half at least. Then by the time you get restless or tired the picture will be over. And they must be made much more interesting.

Eng

Gregory Beightheart
11/21/75

Cars are very cheap now a days, but theyre changing every day. The reason I say that is because your car today cant stand any colegen at all. If you bump into any thing you will scratch it up. I once seen a nineteen, seventy, five Cadillac whos brand name was a Sedan de ville run along side a seventy two buick and the buick had no scraches.

But the cadillac. The whole front end was bashed in. like a piece of papse had been crushed up. The cars today are made very cheaply. Such as fiber glass and rubber are put into cars today. A car of yesterday could run up a wide open street and tear up anything in its way.

I think cars should be made much stronger, because we today travel much by car. and if ever enter a ~~car~~ accident you would probaly be crushed or jamed in a corner quiet stuck and could be paralyged for life. They used

to be made out of metal of very heavy and thickness. when in an accident then you would only scratch your car a little.